

Antico, *Motetti novi libro tertio* [Venice, 1520] (RISM 1520/2)

Vienna, Österreichische Nationalbibliothek, MSS Mus.Hs. 18825/1–4 Mus [Brussels/Mechelen, c.1519–25]

DISCANTUS      CONTRA-TENOR      TENOR      BASSUS

Chris - tus re - sur - gens ex -  
 Chris - tus re - sur - gens ex mor -  
 Chris - tus  
 Chris -

5      mor - tu - is, jam  
 - tu - is, jam non  
 re - sur - gens ex mor - tu - is,  
 tus re - sur - gens ex mor - tu - is,

10     non mo - ri - tur, jam non  
 mo - ri - tur, jam non mo -  
 jam non mo - ri - tur, jam  
 jam non mo -

15     mo - ri - tur, mors il - li, mors  
 ri - tur, mors il - li ul - tra,  
 non mo - ri - tur, mors il - li  
 mors il - li



20

il - li ul - tra, ul - tra  
mors il - li ul - tra  
ul - tra, mors il - li ul - tra non  
ul - tra non do - - -

25

non do - - mi - na - bi - tur, non  
non do - mi - na - bi - tur, non  
do - mi - na - bi - tur, non  
mi - na - bi - tur, non do - mi - na - bi - tur, non

30

do - mi - na - bi - tur. Quod e - nim mor -  
do - mi - na - bi - tur. Quod e - nim mor - tu - us  
do - mi - na - bi - tur. Quod  
non do - mi - na - bi - tur. Quod e - nim mor - tu -

35

tu - us est, mor - tu - us est pec - ca - to, to,  
est pec - ca - to, pec - ca - to,  
e - nim mor - tu - us est pec - ca - to, to,  
us est, mor - tu -

40

pec - ca - to, mor -  
pec - ca - to, mor - tu - us est  
ca - to, pec - ca - to, mor - tu - us  
us est pec - ca - to,

45

tu - us est se - mel,  
se - mel, se - mel, quod  
est se - mel, quod au - tem vi -  
mor - tu - us est se - mel,

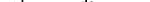
50

quod au - tem vi - vit, quod au - tem vi - vit,  
au - tem vi - vit, vi - vit,  
- vit, quod au - tem vi - vit,  
quod au - tem vi - vit,

55

vi - vit De - o. Al - le - lu - ia,  
vi - vit De - o. Al - le - lu - ia,  
vi - vit De - o. Al - le - lu - ia,

<sup>†</sup> *Altus*, m.57.3–58.1: see next page

<sup>††</sup> *Discantus*, m.58.2–3:  in both sources (corrected to agree with the *secunda pars*, m.97)

60

- lu - ia, al - le - lu - ia, al - le - lu - ia.  
ia, al - le - lu - ia, al - le - lu - ia.  
al - le - lu - ia, al - le - lu - ia.  
- lu - ia, al - le - lu - ia.

65 SECUNDA PARS

Mor - tu - us est e - nim,  
Mor - tu - us est e - nim,  
Mor - tu - us est e - nim,  
Mor - tu - us est e - nim,

70

mor - tu - us est e - nim pro - pter de - lic -  
mor - tu - us est e - nim pro -  
mor - tu - us est e - nim  
- tu - us est e - nim pro - pter de - lic - ta

75

ta no - stra: et re - sur -  
pter de - lic - ta no - stra: et re - sur - re -  
pro - pter de - lic - ta no - stra: et re - sur -  
no - stra: et re - sur - re - xit

<sup>†</sup> Altus, m.56.3–57.1 and m.61.2–3: in Antico, in Vienna (corrected to agree with the secunda pars, m.96–7 and m.100)

80

re - - xit prop - ter jus - ti - fi - ca - ti - o - nem no -  
- - - xit prop - ter jus - ti - fi - ca - ti - o - nem no - stram,  
re - xit prop - ter jus - ti - fi - ca - ti - o - nem no -  
prop - ter jus - ti - fi - ca - ti - o - nem no - - -

85

stram,  
no - - stram, no - - stram, quod  
stram, no - stram, (h) quod au - tem vi -  
stram, no - stram, no - - stram, - - stram,

89

quod au - tem vi - vit, quod au - tem vi - vit, vi - vit,  
au - tem vi - vit, vi - vit, vi - vit,  
- - vit, quod au - tem vi - vit,  
quod au - tem vi - vit,

94

vi - vit De - o. Al - le -  
vi - vit De - o. Al - le - lu -  
vi - vit De - o. Al - le - lu - ia,  
vi - - vit De - o. Al - le -

The musical score is for a four-part motet. The parts are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music is in common time (indicated by a 'C'). The key signature is G major (one sharp). The score includes lyrics in Latin and English, with some words in italics indicating editorial additions or corrections.

Christus resúrgens ex mórtuis,  
jam non móritur,  
mors illi ultra non dominábitur.  
Quod enim mórtuus est peccáto,  
mórtuus est semel,  
quod autem vivit, vivit Deo. Allelúa.

Mórtuus est enim propter delícta nostra:  
et resurréxit propter justificatiómem nostram,  
quod autem vivit, ...

*Christ, rising again from the dead,  
dieth now no more;  
death shall no more have dominion over him.  
For in that he died to sin,  
he died once;  
but in that he liveth, he liveth unto God. Alleluia.*

*He died for our sins  
and rose again for our justification,  
but in that he liveth, ...*

Romans 6:9–10 & 4:25

(Antiphon or Responsory for Eastertide)

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Though he was evidently revered in his day, relatively little is known of life of the Netherlandish composer Jean Richafort. His appointments at Sint-Rombouts Kathedraal in Mechelen (1507–09) and Sint-Gilliskerk in Bruges (1542–47) as *maitre de chapelle* are the only periods of his life to be dated with certainty. Between these appointments he is known to have served in the Royal Chapel in Paris around the time of King Francis I's meeting with Pope Leo X in Bologna in 1515.

The existence of least twenty sources of this Eastertide motet suggests it was popular in its day; its use as the basis of a parody mass by Adrian Willaert provides further evidence. The two sources acknowledged at the head of this edition — and consulted in its preparation — are respectively the earliest published and earliest hand-copied manuscripts (the latter incorrectly ascribes the motet to Jean Mouton). The four parts span only two octaves and a tone, and the upper two have an identical vocal range: indeed, the Vatican Library source (Biblioteca Apostolica Vaticana, MSS Pal. lat. 1976–79 [Brussels/Mechelen, c.1528–31]) has the upper part in the *Contratenor* partbook and the second part in the *Discantus* partbook. Each of the upper two parts could therefore be performed by mixed soprano and alto voices.

#### Editorial Notes:

Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\frac{1}{2}$  mensuration sign and its modern-equivalent  $\frac{2}{2}$  time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: ‘strong’ and ‘weak’ beats implied by their position should never take precedence over phrasing or word stress. Ligatures and coloration in the source are acknowledged with overarching square brackets and open brackets respectively.

Word underlay reflects editorial judgment and has been freely adjusted, given the ambiguity of the manuscripts. Editorial addition or reiteration of words not explicit in either source is indicated in *italic*.